

DANCE

History of Dancing

Primitive tribes - group dances, because they danced for the common good.

Subjects - hunting, fishing, education, fighting, mowing, medical & spiritual healing, (some recreation).

Only men danced, women sat.

Circular dances - dressed & painted.

Agricultural period - affected type of dance.

- danced to rain, sun, planting, harvesting, worshipped trees (nature).
- 1st professional groups appeared,
- medicine men ruled communities.

Travelled from village to village, in a group, and through medicine men, religion became more & more a guiding influence.

Greek dance - mythological dances.

Two main types:

1. Dithyramb - kind of dance song.

- chorus & solo.
- circular dance.
- performed mostly by men & trained by poets.
- developed from mild to dignified, then to tragedy.
- very few actual dance steps, more pantomime.
- circular dance.

1. Satyre - mild satiric dance -
- developed into burlesque
- comedy developed -

Dance definite part of Greek education.
At Greek festivals, all games were
actually rhythmic dances accompanied by
music. Gymnasiums started - beauty
contests for men, men's dance chorus
competitions.

Roman dance - influenced by Greek dance
Greeks imaginative + Romans
imitative. Romans had religious dances.
Dances dealt with life after death.

Christianity brought change in dance
+ dance became literal, less
remote + very vulgar.

11th Century - social dancing.

Social life in towns transferred
dancing from country, noblemen started
dancing + built public dance halls.

France + Germany - dance houses built
by Jews + sex restrictions disappeared.
Several Jewish dancing masters
taken into court.

Necessities. 1. Good memory.

2. Measure.

3. Ability to estimate space.

4. Lightness & elevation.

5. Style.

6. Variety of movement.

● Accompaniment for Dance

Dancing music developed from starting point, rhythm. Movement came first, then sound, then melody. Later harmony - unattainable sounding of tones.

Music has achieved an abstraction - an unearthly quality that dance cannot get. There must be connection between dance & its accompaniment.

Classification

1. Sound or percussion

Used by primitive people. Brought back, now used in modern dance.

2. Musical accompaniment

- for dance itself, which is best.

3. Music selected from music literature

a) Rhythmic music - written for steps
polka etc.

b) Cold, form, meaning.

Rotation between Dance & Accompaniment

From standpoint of movement following rhythmic relationships are possible

1) Movement may be based on underlying or primary rhythm of accompaniment.

2) Movement may observe only the the overlying rhythm of accompaniment (phrases, cadences, periods etc.)

Isadora Duncan used this a great deal.

- 3) Movement may synchronize the exact of accompaniment.
- 4) Movement may be taken against the accompaniment - movement may follow a note, as if note was motivating force & movement may precede beat.
- 5) Counterpoint. Movement may be planned & counterpoint to the accompaniment. Combination of principles may be used. There must be some relationship between dance & music in form & feeling.

Anacrusis - up-beat & preparation for the
Syncope - actually is a misplacing of the beat - accenting a beat which is not normally accented.

Musical forms.

1. A. B.
2. A. B. A.
3. Credo - A. B. A. C. A.
4. Round - form of imitation.
5. Canon - an elaborate round.
6. Theme & variation.
7. Fugue - form of imitation - has variation in different groups.
8. Sonata - has 4 parts. Usually
 - 1st - is fast, rather dramatic.
 - 2nd - slow, theme & variation & rondo.
 - 3rd - bright - often a minuet.
 - 4th - finale - hard & faster.

Often find a rondo in 4th part.

Difference between Music + Percussion.

In music there are tones. A tone has an exact pitch. Percussion is more just sound. No exact pitch. It has overtones.

Percussion - 1) good for teaching pure rhythm.

2) it is cheap.

3) carry over into other creative work.

4) flexibility.

5) useful in group work - providing there are a number of instruments.

Possibilities of percussion extend beyond mere rhythmic accents + line.

Range in value to ting to immense + dull + flat to brilliant.

Main type of Instrument.

1. Percussive - strike & hit instrument such as a drum, gong. Gong has less resistance.

2. String instruments - violin, cello, guitar.

Cases when used.

1. Percussion alone.

2. Percussion + piano to intensify + accentuate. Percussion accompaniment related to dynamics of movement.

1) swinging movement - best to use gong & drum.

2) sustained - gong, cymbal, rattle roll on drum, bells.

3. Percussive - drum, gong, cymbal when stamped.
4. Percussive sustained - cymbal & gong - when hit with a hard mallet, or a drum hit with a hard beater & followed by a roll.
5. Percussive swing - drum, cymbal & gong, when hit by a hard mallet.
6. Fibriatary - drum, wood block, rattle, tambourine.

Methods of Use of Drum & Gong.

- Drum
1. The instrument & beater part of body.
 2. Loose easy swing, from shoulder, elbow slightly bent.
 3. Hit centre of drum.
 4. Stand with good base.
 5. For fast staccato sound, use wrist & let stick bounce off drum.
 6. Hands & fingers can be used for varied effects.

- Gong.
1. Hold & swing obliquely across front.
 2. Swing whole body with arms parallel.
 3. $\frac{4}{4}$ time, hit on forward swing 1 & 3.
 4. To cut off sound, put finger on gong. (Wizman Drum)

Two main styles.

- 1) Natural - run, jump, hop.
- 2) Accidental & trick styles (men)

15th century.

Folk-country.

Round - masks used - form of entertainment

16th century - free classic dances.

- 1) Allemande - Germany.

- slow $\frac{4}{4}$ in which both hands are held by partners.

- 2) Pavane - Spanish - very slow $\frac{4}{4}$.
(March)

Ballet Dancing.

- Italy influenced France, Italian & French court dances - ballet.
- influx of ballet masters from Milan elaborate scenery, mythological subjects.
- middle of 16th century.
 - general classical revival, poetry, songs, music & desire to unite all the arts. led to formation of Ballet Comique in 1581.
 - Performed in court of France.
 - was big step in unified form.

- pleased eye, ear + mind.
- programme notes.
- later - dramatic element diminished + music element increased.
- sang old recited parts -
- beginning of opera.
- high - Prov. Louis XIII.
- formed court ballet - like manderille unrelated parts, with a grande ballet at the end, which still included Italian figure dances
- no women - Queen started small women's ballet.
- dressed alike + elaborately.
- professional dancers prevalent + acrobatics began.
- courtiers entered grande ballet only.
- Jean de la Fontaine in favour
- Louis XIII said ballet.
- French ballet put in Italian operas.
- 1671 - Academy of dance formed, Beauchamp - 1st dancing master
- introduced women into theatricals.
- + established 5 positions of hands + feet in ballet.

Rome now on - long protest against formalization of ballet.

England - no effect in England.

- had grande ballet but turned into comedy. Comedians wore masks + burlesqued citizens - musical comedy.

- 3) Saraband - from Seville $\frac{3}{4}$ time.
 - slow & stately, in churches.
- 4) Bourée - mountains of France $\frac{4}{4}$ time.
 - rustic, lusty, starts on up-beat.
- 5) Minuet - $\frac{3}{4}$ time, staccato,
 - light
- 6) Quadrille - Spanish, fast $\frac{3}{4}$ time.
 - gay, playful.
- 7) Rigodon - $\frac{4}{4}$ time, starts on up-beat 4+1.
 - light, shallow, skilled dancers.

Russia - ballet started 17th century.

- dance Russians, masters French.
- orthodox & disciplined,

- Fokine - Fokine, influenced by Noverre.
 - revolution against artificiality of academic ballet in Russia.
 - changed costumes, good composer, made Petipa's dances.
 - belived in expressive movement in ballet style.

Diaghilev - genius & producer, new ideas,

- no new technique.
- formed Imperial Russian ballet in Paris.

Chopin, Petipa.

- composed several ballets.
- ballet broken up.

- Monte Carlo ballet
 - attempt at old Imperial ballet.

Petipa - died 1952.



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